



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Two tendencies may be noted in the sculpture of these reliefs. The first, resulting from the Gothic influences that were exerted upon the Spanish arts of the fifteenth century by Franco-Flemish artists or their imported works, is a marked trend toward realism, giving a delightful intimacy in the conception of the legendary scenes, and the charm and freshness of an unconventional vision to their sculptured representations. To illustrate the homely side of this art, we have in the relief of Christ appearing to Saint Martin, for example, such a bit of genre as the cat and the pair of boots under the bed, a little touch of the uncelestial that makes the apparition of our Lord and of the angels, who look on with mingled reverence and curiosity in their faces, all the more credible. Keeness of observation is witnessed in such a detail as the hoof marks made by Saint Martin's startled horse rearing at the sight of the beggar, and the power to individualize in such figures as those of the Apostles in the relief of the Pentecost, or in the listening people gathered beneath Saint Thecla's window.

The second tendency is felt in the orderly composition of the scenes, particularly in the balanced groups of the Pentecost and of the Saint Thecla in the flames; in the decorative elaboration of the drapery folds and of the picturesque details of the contemporary costumes; and in the richly sculptured foliage with grotesque heads and tiny angels among the leaves, in the dais and pinnacles that inclose the reliefs. That Spanish sculpture of the fifteenth century should be strongly characterized by its quality of decoration is only consistent when it is remembered that in this land had flourished the purely æsthetic art of the Moors.

J. B.

A SEVENTEENTH-CENTURY WHEEL-LOCK PISTOL

AMONG recent accessions in Arms and Armor is a seventeenth-century wheel-lock pistol of extraordinary workmanship. It is of the short-handled form typical of this period. Its barrel is slim, and is incased for nearly half its length in decorated gilt

bronze. The stock is of pear-wood, closely ornamented with fine gilt wire, in a pattern of foliage and traceries, and further enriched with a number of inset silver plaquettes which picture mounted huntsmen, armed with pistols, urging their hounds on deer, hare, and boar. On the butt there is an engraved plaquette depicting a huntsman in buff coat with slashed sleeves, and with wide hat and feather. The rim surrounding the butt is of copper gilt, as well, also, as the trigger, lock plate, and wheel guard; all of these are executed with great care. Especially noteworthy is the foliation deeply engraved on the lock plate; even the back of the lock, normally buried in the wooden stock, is found to be richly decorated. Similar engraving appears on the steel parts of the pistol—the hammer and the side of the wheel, a detail of which is shown herewith. On the other hand, the trigger guard is not equal in workmanship to the adjacent parts, and is probably a contemporary repair. It is fortunate that so good an example of the armorer's art bears a signature and date; inside the lock plate, modestly hidden by the artist, appears "Felix Weeder, fecit in Zurich, 1630" (possibly 1639).

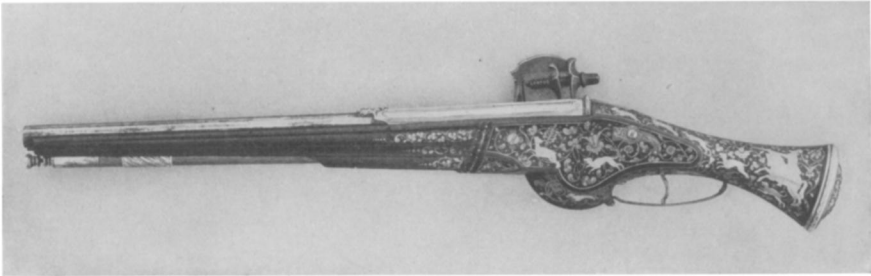
Pistols of this type and period are not uncommon, but it is rare to find one richly ornamented. Those best known to the writer are in the museums of Vienna, Stockholm, and Turin, where examples, especially of Brescian workmanship, are preserved. The specimen next in importance to the present one, so far as can be discovered, is in the royal collection at Turin, where it bears the number 659. In this the lock plate is almost undecorated, and the plaquettes are of nacre.

In arms, as in other art objects, it is usually difficult to trace ownership further back than a few decades; if of great value—and arms have been valued highly for over a century—they have changed hands quietly and frequently. It is worthy of note, therefore, that we are able to tell something of the history of the present arm.

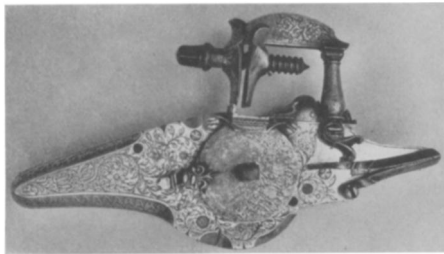
It belonged to the late Canon Harford, of Westminster Abbey, and his account of it is at hand. In his MS. we read: "This

wheel-lock pistol was bought by Charles Joseph Harford, M.A., F.S.A., J.P., of Stapleton Park, Gloucestershire, about 1790, of a Scotch nobleman, in whose family it had been handed down as having been in the celebrated collection of King Charles

modern investigator has a deep-rooted suspicion of pedigrees, it would be easy to find in the present case additional suggestions of a royal provenance. The quality of the object marks it at once as having belonged to a great personage; one may find that in



WHEEL-LOCK PISTOL
SEVENTEENTH CENTURY



WHEEL-LOCK PISTOL (DETAIL)
SEVENTEENTH CENTURY

the First. It is now in the possession of his grandson, the Rev. Frederick K. Harford, M.A., F.S.A., of Westminster Abbey. . . . No specimen in the Ambras or the Dresden collection approaches it for exquisite beauty of workmanship. It is of German-Swiss workmanship—Basle or Nuremberg.” The last is not a bad diagnosis, as diagnoses go, but he would have been closer to the mark if he had removed the lock and found the signature. It appears further that the elder Harford showed his purchase to his friend, Sir Walter Scott, and the Antiquary “thought it was probably presented by Prince Rupert to his cousin, King Charles the First.” . . . This is certainly a more interesting pedigree than most objects have, and were it not that the

the foliate decoration of the stock—the thistle, the rose and the shamrock—and to make the idea more probable that the object was prepared “in order” for King Charles, one might even convince himself that the figures of the plaquettes are portraits (or as nearly portraits as a foreign artist could make them) of the king himself. Add to all this that Prince Rupert was particularly interested in the royal collection of arms, having been keeper of the armory, and that finally the royal collection was dispersed after the Civil War. It is, therefore, within the range of possibility that such an arm might have found its way into the possession of the Scottish family referred to by Canon Harford.

B. D.